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THIS IS UNEVALUATED INFORMATION

[ This article appeared in the May 1955 edition of Die Fotografie, published by VEB Wilhelm Knapp Verlag, Halle/Saale, Germany (Soviet Zone.) The author of this article is Dr O Watter, Scientific Color Photography Laboratory of the VEB Agfa Filmfabrik, Wolfen. ]

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- On the occasion of the Leipzig Fair, 1954, color photography was presented with a new color film by Agfa which for the first time in the world possesses the high sensitivity of a black and white film, 17/10° DIN. This is not a film in which the DIN figure has been exaggerated for advertising purposes; on the contrary, it will more likely be found that the comparison with a 17/10° film is perhaps understated rather than overstated (a multi-layer color film cannot be directly measured by the DIN sensitivity, as is well-known). The interplay of highly sensitive emulsions, well matched color components and efficient sensitizers (which has been carefully tested for several years) affords an increase in sensitivity which makes it possible to expose for only about one-third of the time previously required.
- Externally, the Agfa Color Ultra Film is distinguished from film previously available by the fact that the emulsion has a bright yellow color. This is caused by the addition of a dye-stuff to the outer layer of the emulsion. This dye holds back the blue rays from the two lower layers and thus obviates the need for a separate yellow filter coating.
- These films have repeatedly been used for scientific and medical purposes, particularly for photographing body cavities, and have been especially welcome in that field.
- In this issue [ Die Fotografie, May 1955 ], there will be found for the first time a color reproduction from an Agfa Color Ultra-T negative. A picture of flowers, it serves the purpose of showing a further advantage of the new film. It is known that some blue blossom colors cannot be reproduced accurately by a multi-layer color film, but always appear too reddish. This phenomenon, for example, is observed in the case of the Clematis, of the Japanese Uferis, of blue asters, etc. These are colors which, in addition to having a blue reflection, also possess a long wave red reflection which is not normally apparent when looking at the object. One notices these red colors particularly in lamplight, which contains relatively more red rays than daylight. The Agfa Color Ultra Film makes use of a new and very effective red sensitizer (see K Meyer, Bild und Ton, 1953, page 327) whose sensitizing area is in the

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shorter wavelength so that the long wave reflection of the blossom colors cannot have such a pronounced effect. As can be seen from a comparison of the two pictures, the "ostrich feather aster", which appears to be deep blue in daylight, has been reproduced with the new film considerably bluer than with the old film; whereas, the blue color tones of the background as well as of the cobalt blue of the ashtray are similar with both films.

5. In order to facilitate a practical comparison of the sensitivity, a series of pictures at different lens openings was taken with both films under like conditions. One photograph from each of the two films with identical density in the shadow parts was selected for copying. The lighting consisted of a Nitraphot B in a reflector at 60 cm distance plus a two hundred watt lamp. In order to make it possible to use the daylight film with this artificial lighting, the Agfa filter No. K 69 was used. The camera used was a Primarflex with Tessar 10.5 cm at a lense opening of 16. The exposure times of the two negatives chosen for reproduction here was 16 seconds for the Agfa Color Film T and four seconds for the Agfa Color Ultra Film T.
6. The reversible Agfa Color Ultra T Film with 16/10° DIN, which was introduced to the trade in the 1955 Leipzig Spring Fair, affords likewise the improved color reproduction as described above.

7. [On file in CIA Library is a photostatic copy of this article in the original German]

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*color film*  
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*140 Germany*  
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